

# LAURINDO ALMEIDA

# BROADWAY SOLO GUITAR

ARRANGED By LAURINDO ALMEIDA

EDITED By MYRNA SISLEN



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LAURINDO ALMEIDA



# PERFORMANCE NOTES

## PEOPLE

People is a gorgeous arrangement, but it has some difficult passages which I will outline below.

The first trouble spot occurs in measure 9. You must keep your CII and stretch your 4th finger to make an "E ♯", while at the same time fingering the rest of the chord. If your hand does not naturally stretch this distance, don't be discouraged. Work each day and little by little the chord will become more comfortable. The same chord can be found in measure 11.

The first beat of measure 13 requires you to make a 2 string bar with your 4th finger. If you are not used to making a bar with your 4th finger, you will have to be patient while you develop the strength needed in that finger.

Be sure to arpeggiate the chords in measures 19 and 20, as they are marked.

In measures 31 and 32, the moving bass line is very important and should be carefully brought out. Be aware of the triplet rhythm at the end of measure 32.

In measure 40, slide your 3rd finger "C ♯" up to "G ♯" on the ②. This will help you move easily from the II<sup>nd</sup> to the VII<sup>th</sup> position.

The tempo changes to vivace beginning in measure 45. This is not a difficult section, so you won't have too much trouble playing the notes, but it will take extra practice to be able to play in the proper tempo.

Watch the fingerings as you play the descending passage in measures 61, 62, 63 and 64 to be sure you are playing the notes on the appropriate strings. The same attention should be paid to the ascending passage in measure 79.

From the Broadway Musical Production "FUNNY GIRL"

**PEOPLE**Words by  
**BOB MERRILL**Music by  
**JULE STYNE**

Arranged by LAURINDO ALMEIDA

Moderato

1

4

7

10

13

4805

5

CH

CH

MCII

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## CH



## MCII



37 *Slowly* CII

40

43 CII *Vivace*

47

51

55

59

4805

Detailed description of the musical score: The score consists of seven staves of music. The first staff (measures 37-40) is marked 'Slowly' and includes a triplet of eighth notes. The second staff (measures 40-43) continues the 'Slowly' tempo. The third staff (measures 43-47) is marked 'Vivace' and features a triplet of eighth notes. The fourth staff (measures 47-51) continues the 'Vivace' tempo. The fifth staff (measures 51-55) continues the 'Vivace' tempo. The sixth staff (measures 55-59) continues the 'Vivace' tempo. The seventh staff (measures 59-62) concludes the piece with a double bar line. The number 4805 is printed at the bottom left of the page.



## PERFORMANCE NOTES

### PERFORMANCE NOTES

### MY FUNNY VALENTINE

In My Funny Valentine we have another beautiful arrangement with some difficult passages that will require a good deal of extra practice. These trouble areas center mostly around chords and chord progressions. In this case, the best way to practice is first, to be sure you are fingering the notes properly, and then practice moving slowly from chord to chord. Gradually the process will become easier, but be assured that it will take time.

In measure 12, the étouffée or pizzicato section is played by muffling the strings at the bridge with the side of your right hand while striking the string with your right thumb.

- When you play the first chord in measure 30, don't forget to play the  
② "B" open, as marked.

In measure 33 you will find one of the tricky chord progressions I mentioned earlier. Here, it is best to keep your fingers down for as long as you can (i.e. keep your 4th finger on "G" for the second and third beats, keep all fingers down for third and fourth beats—just move one fret lower).

Measures 48 and 49 are played in the upper positions, so watch the fingerings carefully.

In measure 59, the descending scale passage is played in the VIIth position so you will be in place for the arpeggiated chord and last high "D♯" of the measure. Hold the chord down while you place the last "D♯."

In this arrangement it is very important to play the melody very slowly, getting the most value out of every note. This is not only better musically, but it gives you more time to get to each position. Remember, take all the time you need to "milk" each note.

### PERFORMANCE NOTES

### PERFORMANCE NOTES



From the Broadway Musical Production "BABES IN ARMS"

# MY FUNNY VALENTINE

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA

Moderato



CVII

VCX



*Etuouffée*

CVII



CX

Freely (Quasi rubato)



4805

29

23

*poco accel.* *meno*

27

MCIX

31

C VIII

35

CV CV

*cresc.*

39

CVIII

4805

*pmi pmi pmi pmi stulle decresc.*

41   
*subito piano and slower* *pp pulgar*

45   
*ff* *cresc.*

48   
*meno* *MCX* *Quasi recitativo*

52   
*meno*

56   
*meno* *arcel.*

59   
*meno* *CVII*

60 *trille*

61 *rit.*

62

63

64 *accl.* *ff*

67 *Tenderly* *rit.* *fff*

4805

## PERFORMANCE NOTES

## PERFORMANCE NOTES

### AS LONG AS HE NEEDS ME

This is a beautiful arrangement that has a few difficult passages, but for the most part it will not give you too much trouble. Most important are the dynamics, so play slowly to achieve the full dramatic impact of the song.

Keep your CVII in place for the second half of measure 6 and all of measure 7.

The harmonics in measure 8 are clearly marked for string and fret. Just place your finger *over* the proper fret—do not depress the string—and strike the string with your right hand.

The trill in measure 12 goes from "A" to "B" and back to "A" with your 2nd and 4th fingers, as marked.

The chord progression beginning on measure 13, is a little tricky and will require extra practice. Move from a CII on the first beat to a CIII on the third beat. Then on the first beat of measure 14, change to your 2nd finger on "D" and your 3rd finger on low "G ♯".

In measures 17, 18 and 19, your 3rd finger must hold the "C ♯", while your other fingers play the accompaniment. This will take some extra practice.

The cadenza in measure 28 should be played quickly, so you will have to finger the chords and move from the Xth to the VIIth and finally to IInd position. Slur the first note of each chord, as marked, to help you move faster.

In measure 39, the *etouffée* or *pizzicato* is played by placing the side of your right hand over the strings at the bridge and striking the string with your right thumb, thus producing a muffled sound.

## PERFORMANCE NOTES

## PERFORMANCE NOTES

From the Broadway Musical Production "OLIVER!"  
**AS LONG AS HE NEEDS ME**

Words and Music by  
**LIONEL BART**

Arranged by LAURINDO ALMEIDA

Moderately slow

CII - 7

The musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderately slow'. The score is divided into systems, with measure numbers 1, 4, 7, 10, 13, and 16 indicated on the left. Chord symbols are placed above the staff at various points: CII - 7 (above measure 1), CIV (above measure 4), CV (above measure 5), CVII (above measure 6), H5 (above measure 7), H7 (above measure 8), H12 (above measure 9), and CII (above measure 13). Performance markings include 'accel. poco' (above measure 10) and '4. 4. 4. 4.' (above measure 10). Fingering numbers (1-5) are present below several notes. The score ends with a double bar line at measure 16.

4-805



## PERFORMANCE NOTES

## PERFORMANCE NOTES

### I'VE GROWN ACCUSTOMED TO HER FACE

This is one of the easier arrangements and should not give you too much trouble. I have listed some probable trouble spots below.

The harmonics in measures 1 and 2 are played with the right hand. This is done by fingering the note normally with the left hand. Then with your right hand, put your "1" finger directly on the string (do not press down on the string) at the XVth fret and pluck the string with your "a" finger. Make sure your "1" finger is directly over the fret so the harmonic sound will be loud.

The other harmonics, in measures 3 thru 8, are played "normally", with your 4th finger over the appropriate fret and your "i" finger striking the string.

On the last beat of measure 17, slide your 2nd finger from "C#" to "D". Then slide the same 2nd finger to the (2) "E" on the first beat of measure 18.

In measure 23, be sure to use the open "E" to move back to the 1st position and the difficult chord occurring on the third beat. This chord is tricky so you will have to practice "getting into it" many times.

Be aware that the section beginning on measure 29 is marked "pulsato" and should therefore be played a little faster.

Keep your CII in place for all of measures 34, 35 and half of 36. Also keep your 3rd finger down, as marked—moving only your 2nd and 4th fingers to make the chords.

Watch the tempo change in measure 37. You are to return to the original tempo.

To play the fast arpeggio section beginning on measure 61, finger the chords and play them as if you were moving from chord to chord. Be very careful to keep the meter of each measure so the effect will be harp like.

In measure 64, slide your (3) 3rd finger "Bb" up to (3) "G". This will put you in position for the last two notes of the measure.

## PERFORMANCE NOTES

## PERFORMANCE NOTES



From the Broadway Musical Production "MY FAIR LADY"

**I'VE GROWN ACCUSTOMED TO HER FACE**Words by  
**ALAN JAY LERNER**Music by  
**FREDERICK LOEWE**

Arranged by LAURINDO ALMEIDA

*Moderato*

1 *H15* *H12*

5 *H12* *H7*

9 *MCII*

12 *CII*

15 *CIV*

18

4805

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into measures, with measure numbers 1, 5, 9, 12, 15, and 18 indicated on the left. Above the staff, harmonic markings are provided for specific measures: H15 and H12 above measure 1; H12 and H7 above measure 5; MCII above measure 9; CII above measure 12; and CIV above measure 15. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like 'f' (forte) and 'p' (piano). The score concludes with a double bar line and the number 4805.

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21 

24 

27 

30 

33 

36 

39 

4805

## MCV - - -



## Piu Mosso



## Tempo Primo

## CH - -





*Allegretto non troppo*

61

63

65

67

68

69

70

4805

MCXII

H12

H12

*p*

*pp*

*mf*

*rit.*

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

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18

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## PERFORMANCE NOTES

## IS IT REALLY ME?

Here we have a beautiful arrangement that is made even nicer since it is not too difficult to play. Go slowly and carefully and you will not have any trouble.

The tremolo section in measure 1 can be played very easily by fingering the notes with the 3rd and 4th fingers on the high notes and going to a two string bar (with your 1st finger) as you move down the fingerboard. Be sure to finger p, m, i as marked.

Be aware of the triplet rhythm that occurs beginning in measure 18.

The moving chord section in measure 29 is the most difficult part of this arrangement. First, be sure you are playing the correct notes (finger each chord in the positions as they are marked), then practice slowly until, gradually, you can begin to play the section at tempo.

In measure 33, accent the slurs as they are marked. This might require a little extra practice.

From the Broadway Musical Production "110 IN THE SHADE"

**IS IT REALLY ME?**Words by  
**TOM JONES**Music by  
**HARVEY SCHMIDT**

Arranged by LAURINDO ALMEIDA

**Presto**

1

**Moderato****MCII**

2

**CII**

5

8

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11 

14 

17 

20 

23 

26 

29 MCH MCH MCH MCH CVII MCVII CH

31

34 CH

36 CH Slower

38 9 Slow agitato simile dim.

40 Maestoso 4805



## PERFORMANCE NOTES

## PERFORMANCE NOTES

### (When Your Heart's On Fire) SMOKE GETS IN YOUR EYES

This is a beautiful arrangement, but it has some difficult spots that will require a good deal of extra practice. Go very slowly and take a lot of time, especially on the long stretches, to be sure all the notes are crystal clear.

Remember to tune your  $\textcircled{6}$  down to "D".

In measure 2, slide your 3rd finger from "D" to "F  $\sharp$ ". This will put you in position for the next chord.

Your first long stretch occurs in measure 5. You must play the high "C  $\sharp$ " with your 4th finger and the low "F  $\sharp$ " with your 1st finger. Then you must keep both fingers down while you play the "A" on  $\textcircled{4}$  with your 3rd finger. This is very difficult and will require much extra practice.

In measure 6, the "A" to "A  $\sharp$ " on the second beat should be played glissando, as it is marked.

You can easily play the chords on the last two beats of measure 9 by keeping your 1st, 3rd and 4th fingers in place and just sliding from the 11nd position to the 1st position. This occurs again in measure 51.

There is another difficult progression in measure 11. The first chord is played with a CVII and your 2nd and 3rd fingers at the IXth fret. The next chord moves to a CVI. Keep your 4th finger on high "D" so that it can be a guide for you.

The harmonic section beginning on measure 15 is done using right hand harmonics. In other words, the note is fingered normally with the left hand. Then your 1 finger is placed above the appropriate fret (twelve frets away from the fingered note—i.e. "F  $\sharp$ " XIV fret) and your "a" finger plucks the string. Placement of your "i" finger is the crucial element here.

Be aware of the key change in measure 16. Also, watch the fingering in measure 17 as it is very tricky and will require extra practice. Remember you are in the VIIth position for the first  $2\frac{1}{2}$  beats and then move to Vth position for the last beat. The fingering is the same in measure 21 and you must stay in VIIth position for the first two beats of measure 22.

The valse section beginning on measure 31 should be played at a sprightly tempo, so practice carefully to be sure you can move from chord to chord and achieve the desired effect.

Measure 42 contains what Mr. Almeida calls a "crab" chord. You must keep your 4th finger on the low "E" while you finger the rest of the chord. As you can see, the resulting position makes your fingers look like a crab, but the notes will continue to sound.

In measure 45, watch the moving bass line and be sure you are playing all the correct notes. This section must flow and will certainly require extra practice.

## PERFORMANCE NOTES

## PERFORMANCE NOTES

From the Broadway Musical Production "ROBBER!"  
**(When Your Heart's On Fire)**  
**SMOKE GETS IN YOUR EYES**

Words by  
**OTTO HARBACH**

6th string tuned down to D

Music by  
**JEROME KERN**

Arranged by LAURINDO ALMEIDA

**Moderato**

The musical score is written for a 6th string instrument, likely a guitar, tuned down to D. It consists of five staves of music, each with a measure number in the left margin (1, 4, 7, 10, 12). The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are several triplets indicated by a '3' over the notes. Dynamic markings include 'cresc.' (crescendo) and 'subito dim.' (suddenly decrescendo). Rehearsal marks are labeled with Roman numerals: 'VII' above the 7th measure, 'CVII' above the 10th measure, 'CVI' above the 11th measure, and 'CII' above the 12th measure. The score ends with a double bar line after the 12th measure.

4805

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*Harmonics* ----- CIII

15



CI

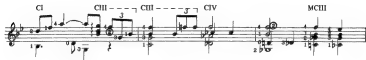
CIII

CIII

CIV

MCIII

18



21



CI

24



26



28



4603

**Tempo di valse**

Musical score for 'CIII' in 4/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The score ends with a double bar line.

[illegible]

CV

39

The first system of the musical score for 'The Rose Tree' is in 2/4 time, marked 'CV' (Crescendo). It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The accompaniment consists of a bass line with a whole note G3, followed by a half note A3, and then a half note B3. The system ends with a measure containing a whole note G3 and a half note A3.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are some markings below the staff, including '4', '1b', '0', and '6'.

45

4805

CH

CVI

CIV - - - - -



## PERFORMANCE NOTES

## PERFORMANCE NOTES

### LITTLE GIRL BLUE

Little Girl Blue is a lovely, albeit difficult, arrangement possessing several different elements. One is the valse section in the middle and another is the tremolo section at the end. Although it is a long, difficult arrangement, if you practice hard you will be able to play it.

The first trouble spot you will encounter is in measure 18. The first chord requires you to play "D" on the (2) at the 3rd fret, "A" on the (4) at the VIIth fret and "G" on the (6) at the Vth fret. This is a long stretch and will require extra practice.

In measure 35 be very sure to bring out the inner voice, ("A♯", "B", "B♯", "C♯").

The valse section beginning on measure 38 is very charming. Keep the melody lines moving so the rhythm remains constant. I will point out those passages that require you to hold down melody notes, and those in which you may lift them.

In measure 38, you must hold the "A" while playing accompaniment.

In measure 46, you may let go of the "A" and low "E" to play the rest of the chord. This is also true in measure 62, where you can lift both "A" and low "E" in order to complete the measure.

Keep your CII in place for all of measures 70, 71, 74 and 75.

Measure 78 begins the tremolo section. It is the only extended tremolo in this collection and will probably require extra practice. Especially since it is the type of tremolo where you play the bass note and tremolo notes together. Work it out slowly first before you try to play it at tempo.

Measure 88 has some tricky fingering, so be very careful to play the correct notes. The last C♯ should be played "open".

In measure 93, the last four notes are still part of the tremolo, so play them in the same time you have been playing three notes.

Make sure the fast arpeggios in measure 97 are played so all the notes are clear and even.

## PERFORMANCE NOTES

## PERFORMANCE NOTES

From the Broadway Musical Production "JUMB0"

# LITTLE GIRL BLUE

Words by  
LORENZ HART

Music by  
RICHARD RODGERS  
Arranged by LAURINDO ALMEIDA

6th string tuned to D

Freely

Moderato

The musical score is written for a 6th string tuned to D. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The tempo markings 'Freely' and 'Moderato' are placed above the first and second measures respectively. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some handwritten annotations, including a large 'X' over the third staff and some numbers like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score ends with a double bar line and a fermata.

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72 *poco rit.* *a tempo*

75 *Meno* *5 ten.*

78 *Allegro molto* *Slowly tremolo simile*

81 *4*

84 *CII*

87 *4805*

89 *CHH* 4 4 *ff* 3 3 3 3 3 3 3

91 *tremolo simile* *MCV* 4

94 *CHH* 4 3 1 2 3 4 5 6 7 8 9 10 11 12

97 12 12 12

98 6 3 1 2 3 4 5 6 7 8 9 10 11 12

100 4805 *rit.* 3

## PERFORMANCE NOTES

## WHAT KIND OF FOOL AM I?

Tune your ⑥ down to "D" for this arrangement.

Watch the rhythm in measures 1, 2, and 3. Count the 16th notes carefully to maintain the proper tempo.

In measure 11, the 16th note triplets are played very quickly and are used to get you in position for the XIVth fret "F ♯" in measure 12. Play the first triplet using the open strings, then the "G", "B" and "D" on the ③, ② and ①, as marked.

The ascending scale passage in measure 19 is played in the VIIth position, beginning on the ⑤. Follow the left hand fingerings exactly as they are marked because this scale will put you in position to play the first chord in measure 20. You will need to practice getting from the scale to the chord to make sure the transition is smooth.

The same sort of process occurs at the end of measure 27. Here it is the arpeggiated chords that move quickly down from the VIIth to the 1st position and lead to the first chord of measure 28.

Then in measures 29 and 31 you have tremolo triplets which take you from the upper positions to chords in the lower positions. All of these passages will require extra practice.

In measures 35, 36, 37 and 38, the arpeggiated chords must be played in tempo. All four notes must be played, clearly, within the second half of the first beat. Then, keep your fingers in place for the rest of the measure. Again, be sure to count carefully.

The little scale passage in measure 52 is played on the ②. This will put you in position for the high "A" to be played on the first beat of measure 53.

The chords in measures 53 and 54 are difficult and will require extra practice to be sure you are playing the correct notes and moving smoothly. This is especially true for the chords on the first and second beats of measure 54.

Be sure to bring out the melody when you play the arpeggios in the *maestoso* section beginning on measure 55.

From the Broadway Musical Production "STOP THE WORLD—I WANT TO GET OFF"  
**WHAT KIND OF FOOL AM I?**

Words and Music by  
**LESLIE BRICUSSE**  
**ANTHONY NEWLEY**

Arranged by LAURINDO ALMEIDA

6th string tuned down to D

*Andante*

1

3

5

8

10

4805

CIV

CIII

CIV

13 MCH -----

15 CH ----- CH CI... CIV----- CH-----

8 CH -----

10

22 4805

The first system of musical notation for 'MCVII' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and another quarter rest. The melody continues with a quarter note D5, a quarter note E5, and a quarter note F#5. This is followed by a quarter rest, then a quarter note G5, and another quarter rest. The melody concludes with a quarter note A5, a quarter note B5, and a quarter note C6. The system is labeled 'MCVII' above the staff.

The first system of the musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo marking 'meno' is placed above the staff. The music begins with a treble clef and a key signature of one sharp. The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a whole note chord. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord. The seventh measure contains a whole note chord. The eighth measure contains a whole note chord. The ninth measure contains a whole note chord. The tenth measure contains a whole note chord. The eleventh measure contains a whole note chord. The twelfth measure contains a whole note chord. The thirteenth measure contains a whole note chord. The fourteenth measure contains a whole note chord. The fifteenth measure contains a whole note chord. The sixteenth measure contains a whole note chord. The seventeenth measure contains a whole note chord. The eighteenth measure contains a whole note chord. The nineteenth measure contains a whole note chord. The twentieth measure contains a whole note chord. The twenty-first measure contains a whole note chord. The twenty-second measure contains a whole note chord. The twenty-third measure contains a whole note chord. The twenty-fourth measure contains a whole note chord. The twenty-fifth measure contains a whole note chord. The twenty-sixth measure contains a whole note chord. The twenty-seventh measure contains a whole note chord. The twenty-eighth measure contains a whole note chord. The twenty-ninth measure contains a whole note chord. The thirtieth measure contains a whole note chord. The thirty-first measure contains a whole note chord. The thirty-second measure contains a whole note chord. The thirty-third measure contains a whole note chord. The thirty-fourth measure contains a whole note chord. The thirty-fifth measure contains a whole note chord. The thirty-sixth measure contains a whole note chord. The thirty-seventh measure contains a whole note chord. The thirty-eighth measure contains a whole note chord. The thirty-ninth measure contains a whole note chord. The fortieth measure contains a whole note chord. The forty-first measure contains a whole note chord. The forty-second measure contains a whole note chord. The forty-third measure contains a whole note chord. The forty-fourth measure contains a whole note chord. The forty-fifth measure contains a whole note chord. The forty-sixth measure contains a whole note chord. The forty-seventh measure contains a whole note chord. The forty-eighth measure contains a whole note chord. The forty-ninth measure contains a whole note chord. The fiftieth measure contains a whole note chord. The fifty-first measure contains a whole note chord. The fifty-second measure contains a whole note chord. The fifty-third measure contains a whole note chord. The fifty-fourth measure contains a whole note chord. The fifty-fifth measure contains a whole note chord. The fifty-sixth measure contains a whole note chord. The fifty-seventh measure contains a whole note chord. The fifty-eighth measure contains a whole note chord. The fifty-ninth measure contains a whole note chord. The sixtieth measure contains a whole note chord. The sixty-first measure contains a whole note chord. The sixty-second measure contains a whole note chord. The sixty-third measure contains a whole note chord. The sixty-fourth measure contains a whole note chord. The sixty-fifth measure contains a whole note chord. The sixty-sixth measure contains a whole note chord. The sixty-seventh measure contains a whole note chord. The sixty-eighth measure contains a whole note chord. The sixty-ninth measure contains a whole note chord. The seventieth measure contains a whole note chord. The seventy-first measure contains a whole note chord. The seventy-second measure contains a whole note chord. The seventy-third measure contains a whole note chord. The seventy-fourth measure contains a whole note chord. The seventy-fifth measure contains a whole note chord. The seventy-sixth measure contains a whole note chord. The seventy-seventh measure contains a whole note chord. The seventy-eighth measure contains a whole note chord. The seventy-ninth measure contains a whole note chord. The eightieth measure contains a whole note chord. The eighty-first measure contains a whole note chord. The eighty-second measure contains a whole note chord. The eighty-third measure contains a whole note chord. The eighty-fourth measure contains a whole note chord. The eighty-fifth measure contains a whole note chord. The eighty-sixth measure contains a whole note chord. The eighty-seventh measure contains a whole note chord. The eighty-eighth measure contains a whole note chord. The eighty-ninth measure contains a whole note chord. The ninetieth measure contains a whole note chord. The ninety-first measure contains a whole note chord. The ninety-second measure contains a whole note chord. The ninety-third measure contains a whole note chord. The ninety-fourth measure contains a whole note chord. The ninety-fifth measure contains a whole note chord. The ninety-sixth measure contains a whole note chord. The ninety-seventh measure contains a whole note chord. The ninety-eighth measure contains a whole note chord. The ninety-ninth measure contains a whole note chord. The hundredth measure contains a whole note chord.

30

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line on a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then descends through D4, C4, and B3, ending on a whole note A3. The score includes various musical notations such as stems, beams, and accidentals.

CIX ..... MCVII ..... MCV .....

35

38

41

44

47

4805

CIV ..... CIII ..... CII .....





MCV

60

62

64

CVI----- MCVII

66

X a tempo

69

(Harmonics)

H.7 H.7 H.12 H.12 H.7

(Tambora) Tap.

72

4805

Senza tempo-----

## PERFORMANCE NOTES

## PERFORMANCE NOTES

### WAS SHE PRETTIER THAN I?

This is a very lovely arrangement that shouldn't give you too much trouble. There are some chords that will require extra practice, and I will point them out specifically below. In addition, it is most important to watch the syncopated rhythm, so be sure to count every measure very carefully.

The first beat of measure 13 requires you to make a very long stretch. You must play the first chord (including low "G" at the 11th fret), and keep it down while you play the "C" at the 18th fret. If you have trouble making this reach, try bringing your left wrist forward a little. This will allow you to extend your reach to the needed length.

In measure 20, the first chord requires you to make a two string bar with your 4th finger, (it may take some time for you to develop the needed strength in your 4th finger, if you are not used to making this type of bar).

Watch the triplets beginning in measure 21 and be sure to accent the melody notes. This is especially true in measures 25 and 26, where the melody is marked.

The scale passage in measure 32 begins on the (5) in the VIIth position. It should be played quickly, so extra practice will be needed.

The descending passages in measures 41, 42, 45 and 46 can be fingered i, m, a or p, m, i—whichever is most comfortable for you.

## PERFORMANCE NOTES

## PERFORMANCE NOTES

Words and Music by  
HUGH MARTIN  
TIMOTHY GRAY

Moderately

CU

rubens

CII

MC

MC<sup>2</sup>

C11

CU

CII


4805

17   
*accel.* *memo* CV -- 1

20   
*senza tempo*

23   
*poco accel.*

26   
 MCV

28   
*meno*

31   
 4805 *roll. and rit. molto*

33

CIV

CVII

*a tempo rubato*

35

*allegro moderato*

39

42

MCII

45

48

CH

4805



## PERFORMANCE NOTES

### PERFORMANCE NOTES

## THE SOUND OF MUSIC

This arrangement is quite beautiful and also quite complicated. The melody is improvised upon throughout, so you must be aware of all the improvised lines as well as the melody lines. The best way to approach this task is to practice the piece phrase by phrase and then section by section, and finally, practice the piece as a whole.

The first chord of measure 5 should be fingered with the right hand, p, p, p, i, m, a so that you achieve a rolled effect. The same thing should be done on the first chord of measure 13.

In measure 8, the arpeggiated chords (fingered a, m, i) move quickly from the 1st to the IXth position. The chords are all fingered the same, so with a little practice you will be able to play the passage at tempo.

In measure 16, the descending scale is played by slurring the notes as marked. Keep your CVI in place until you play the low "G #", then shift back to the 1st position.

There is a difficult chord on the first beat of measure 34. While keeping a CVI, you must play the low "F #" with your 2nd finger and the "G #" on (4) with your 4th finger. This chord will surely require extra practice.

The ascending scale passage at the end of measure 36 is played quickly and leads up to the first chord of measure 37. Play the scale on the strings as they are marked in the music.

In measure 46, play the "F #", "G" and "A" on the (2) as marked.

Beginning in measure 53, the melody is played in the VIIth position. This is a lovely section and should be played with great care so the moving voices can be clearly heard. Practice slowly at first, then you will really feel comfortable when you play at tempo.

The chordal tremolo beginning on measure 61 is played by quickly brushing back and forth across the strings (using your "i" finger or your thumb). Count the beats normally and change chords at the appropriate times. This section ends in measure 68, but is followed

in measure 69 by a two finger tremolo section. The tremolo is fingered, p, m, i. This section is followed

in measure 71 by an arpeggio section which should be played quickly and leads

in measure 74 to a fast descending scale passage.

Needless to say, all of these sections will require extra practice.

### PERFORMANCE NOTES

## PERFORMANCE NOTES



From the Broadway Musical Production "THE SOUND OF MUSIC"

# THE SOUND OF MUSIC

Words by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA

6th string tuned down to D

*A. Piacere  
Freely*



4805 *p*

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11

13

15

17

9

1

4805

CHH

CVI

MCI

CVI

CI

MCI

23 MCII -----

26 rit.

29 a tempo

31 CII -----

33 CII

35 4805

Detailed description of the musical score: The score consists of six staves of music. Staff 23 begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5) and a quarter note (E5). Staff 26 features a triplet of eighth notes (G4, A4, B4) and a half note (C5). Staff 29 starts with a quarter note (G4) and a half note (A4). Staff 31 contains a quarter note (G4) and a half note (A4). Staff 33 begins with a quarter note (G4) and a half note (A4). Staff 35 includes a triplet of eighth notes (G4, A4, B4) and a half note (C5). The score is written for guitar, with various techniques indicated by slurs, triplets, and dynamic markings.

37

Ponticello Natural sound

40

43

CIV-----

46

*espressivo*

49

meno

51

Ponticello con grazia

4805

MCVII -



MCVII -

MCIX -

MCX -



67 *no tremolo* *for.*

70

72 *dim.*

74 *molto rit.*

76 *MCH* *H.17* *H.16*

4805

Detailed description of the musical score: The score is written on five staves. The first staff (measures 67-68) begins with a treble clef and a key signature of one sharp (F#). It contains a complex rhythmic figure with triplets and sixteenth notes. A bracket labeled 'no tremolo' spans measures 67-68. The second staff (measures 69-70) continues the rhythmic pattern with triplets. The third staff (measures 71-72) features a descending melodic line with triplets and a 'dim.' (diminuendo) marking. The fourth staff (measures 73-74) continues the descending line with triplets and a 'molto rit.' (molto ritardando) marking. The fifth staff (measures 75-76) concludes the piece with a double bar line and a key signature change to F major (two flats). It includes markings for 'MCH' (Messa di Voce), 'H.17', and 'H.16'.

## PERFORMANCE NOTES

### PERFORMANCE NOTES

### THE MOST BEAUTIFUL GIRL IN THE WORLD

The Most Beautiful Girl... is one of the most difficult arrangements in this collection, but it is also one which, after you overcome the technical problems, you will really enjoy playing. I have pointed out those technical problems and they are listed below.

The piece begins in the key of "B" major, so don't forget to play the "A ♯".

The entire first section should be thought of in terms of moving from bar to bar. Stay in each position for as long as you can, because most of the notes can easily be played using your bar as a home base. For example, measures 2, 3 and most of 4 are all played with your CII in place. This is also the case in measures 9 and 10 where keeping your CVI in place will make the notes much easier to reach. Then move to a CLX for measures 11 and 12. Of course, all of this assumes that you have the strength to sustain a bar for two or three measures. If you are not strong enough, you must be patient and practice until you develop the necessary power in your bar. The above patterns are repeated throughout the first 42 measures.

The harmonics in measures 55, 57, 59 and 64 are all played with the left hand—placing your 4th finger above the proper fret and striking the string with your right hand finger.

In the passage beginning on measure 63, the melody note is on the beat and should be accented, as it is marked.

Keep your CIX in place for all of measures 82, 83 and 84. Then, all you have to do is change your 4th finger "A ♯" to your 3rd finger "A ♮", etc.

In measure 94 there is a very long stretch. You must play high "C ♯" with your 4th finger while holding your 2nd finger on ② "E ♯" and a CIV to cover the "B" and "C ♯". In this case, it might help to bar only the five strings involved.

The last section, which begins on measure 101, consists mostly of triplet arpeggios. Make sure that you play them smoothly and crescendo a little since each leads to melody notes in the upper positions.

Be sure to hold your CXI in place for all of measures 117, 118, 119 and 120.

### PERFORMANCE NOTES

### PERFORMANCE NOTES

From the Broadway Musical Production "JIMMY"

# THE MOST BEAUTIFUL GIRL IN THE WORLD

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Arranged by LAURINDO ALMEIDA

Waltz tempo

The musical score is written for piano and features a waltz tempo. It consists of five systems of music, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. Above the staves, there are labels for measures: CIV, CII, CIII, CIV, CVI, CIX, CIV, and CII. Some measures are marked with circled numbers (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score also includes a 'CIV.' label and a 'CII.' label. The page number 4805 is printed at the bottom left of the score.

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Refrain

*a tempo*

Harm. XII

52

ten. ten.

57

H. XII H. XII CH

62

H. XII

67

CH ten. ten. a tempo

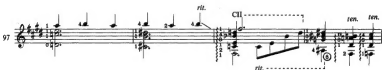
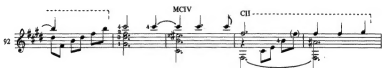
72

MCH

77

CH

4805





Tempo Primo

CXI

